

ow To Know
LACES

Edna H. Roberts

GRAND VALLEY STATE COLLEGES



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HOW TO KNOW LACES

HOW TO KNOW LACES

WITH A POSTSCRIPT ON EMBROIDERIES

Including a brief history of the world's famous laces with detailed descriptions of their differences in design and manufacture

BY

EDNA H. ROBERTS

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PREFACE

The vogue for laces never dies—seldom in fact wanes. Certain laces may be in greater demand during one season than are others; but Dame Fashion, whimsical as she is, always approves the wearing of lace. In the following pages brief descriptions are given of the best known laces, with a little historical data, based on information gleaned from the most authoritative sources available. The illustrations are made from photographs of small pieces of lace purchased solely for this purpose, many of the laces retailing for a hundred dollars a yard and more. The postscript on embroideries speaks for itself. This little illustrated booklet has been prepared especially for the aid and instruction of salespeople.

Italy, it is generally conceded, is the real mother of the lace industry. Exquisite laces were produced in Venice early in the sixteenth century, much of the output being produced in convents, although everywhere women set their busy fingers at the new found and fascinating task. Catherine de Medici is credited with having introduced lace making to France, a Venetian lace maker arriving there in 1585 to set up his looms. In England lace making did not blossom until the seventeenth century, Katherine of Aragon having a hand in the early fostering of the industry in that country. About 1678 or 1679, lace designs that were characteristic of the different localities in which they were conceived began to appear, and laces took on character and individuality in a degree almost equal to the masterpieces of famous painters.

Naturally all of these earlier laces were made entirely by hand, and all laces up to the present time that are entitled to qualify as "real" are hand made. The making of laces exclusively by hand, however, came to an end in the latter part of the eighteenth century, the first machine, a crude affair measured by modern standards, having been invented in 1809 by an Englishman, John Heathcote. The history of hand made lace in America begins with the landing of the Mayflower, and our mammoth machine-made lace industry had its inception about 1820. The industry has now reached a high state of perfection, artists and skilled workers being required all along the line, and so perfectly are the hand made laces reproduced it is often difficult for any one except a careful student of laces to tell the "real" from the imitation or machine made.

And after all, the lowly spider was the original lace maker!

EDNA H. ROBERTS.

April, 1925.

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CHAPTER I

ALENÇON LACE

Alençon is an exquisite needlepoint which gets its name from the French city in which it was first made in appreciable quantity for the general market. It is not made on a pillow, as are most of the French hand made laces, the work being done entirely by hand with a fine needle on a parchment pattern in small sections, these sections being joined when completed by invisible seams, so that there is no suggestion of a joining as far as the eye can see. Approximately a dozen different processes or operations are required in the making of this lace.

The most generally known background is a fine hexagon mesh, but an equally fine looping or tying of the threads forming the background is also often used, giving it a sort of double thread appearance, but always of cobwebby fineness.

Lace designs are numerous and widely varied, natural flowers being beautifully copied in the Alençon patterns, and in the making of the actual pattern, the lace worker, using a very fine needle and thread, makes a button hole stitch from left to right, and when the end of the flower has been reached, she draws back the thread and works again from left to right along the thread. This makes the lace close, firm and even.

Real Alençon lace is now made at several different places in France and Italy. This lace is beautifully copied in machine processes, and is popular in the making of fine neckwear, vestees, etc., as a dress and blouse trimming, in the making of baby caps and other dainty items of apparel.

It is easy to tell the difference between real and machine made Alençon lace, the patterns in the hand made variety being



The two illustrations are of machine-made Alençon, one having a fine hexagon mesh background and the other a net ground covered with tiny dots. Both these grounds are much used for machine made Alençon, the two being not infrequently combined.

heavier and more clearly defined. And if there is ever any doubt, the price will settle it.

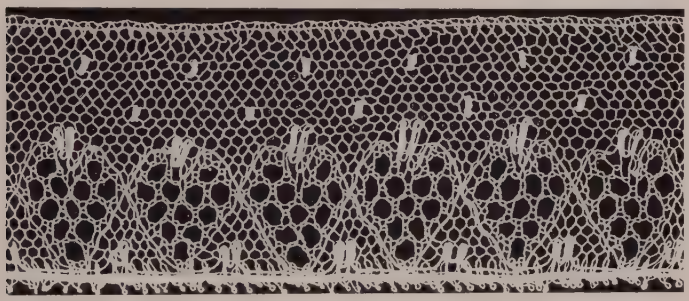
ARRAS LACE

Arras is a lace which was originally made only by the lace makers living in and around Arras, France, hence its name. Arras and Lille really belong to the same general family. The earlier Arras laces were particularly known for their fine, light, almost transparent ground.

Later, as the cost of thread advanced, workers were compelled to economize its use, and the mesh became coarser, the lace with coarser, heavier mesh being that made at the present time and for years past.

Usually Arras lace is a little coarser mesh even than present-day Lille, but there is no material or radical difference.

There is little variety in the patterns brought out, so that lace workers have been able to acquire great speed and skill, being able to put their minds to speed and skill of workman-



The piece of lace from which this photographic illustration was made was an inch and three-quarters in width. The strength of this lace can be sensed by a mere study of the illustration although it is dainty as to design.

ship rather than to thinking over the intricacies of new and difficult patterns.

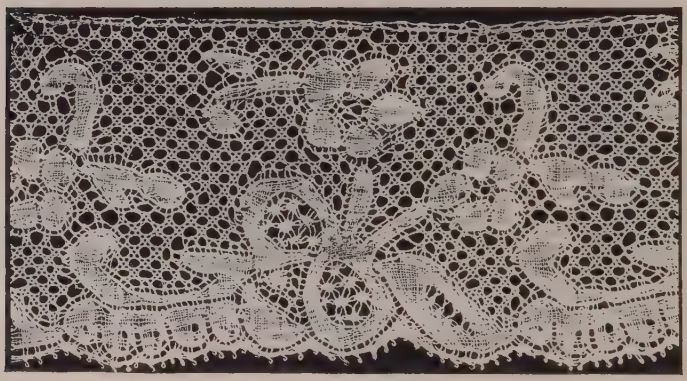
Arras lace is usually strong and firm to the touch, and very white.

BINCHE LACE

Binche, or guipure de Binche, is a lace originating in the province of Hainaut, and the variety now executed is of Brussels bobbin type. Flat sprigs made with bobbins are afterward appliquéd to machine-made net. The plait ground was

never made, spider and rosette grounds being generally used together with a mesh pattern.

There is an old tradition that bobbin lace was brought to Binche in the fifteenth century by women who came from Ghent about the time of the arrival of Mary of Burgundy, the daughter of Charles the Bold. There is really nothing to prove that this tradition has any basis in fact, and nothing



Note the interesting ground of this piece of Binche lace, with floral and bowknot design. The sample from which the illustration was made was two and three-quarter inches wide.

authentic is known of the lace industry at Binche before the end of the seventeenth century.

The oldest existing and most characteristic Binche lace is so fine that its pattern is scarcely visible, and seen at a little distance it looks almost like a piece of sheer muslin, and must be carefully examined before the beauty of the pattern can be seen and fully appreciated.

The moderately fine type of lace is much more effective than this extremely delicate pattern. The lace was very

popular with fashionable Parisians during the middle of the eighteenth century.

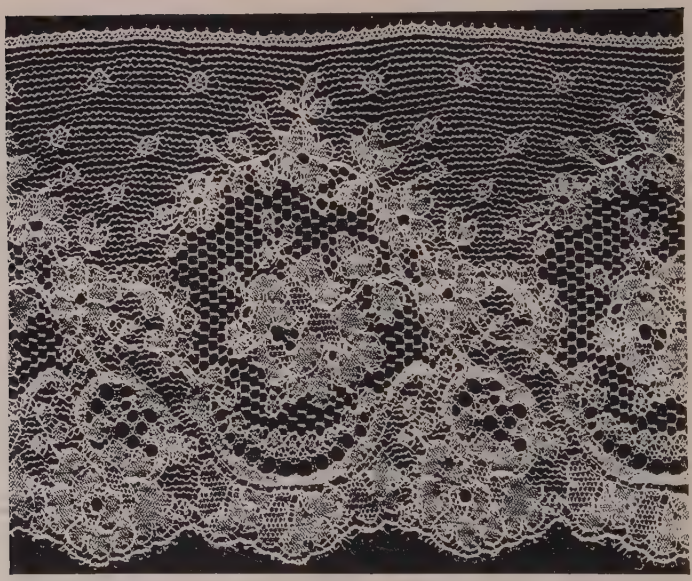
Some of the later Binche laces show an indeterminate pattern, which is often rather indefinite and vague as to detail.

Binche lace bears a close resemblance to old Valenciennes both as to texture and style of pattern, and this resemblance is probably due to the fact that Valenciennes originally formed a part of the old province of Hainaut.

BLONDE LACE

Blonde lace was originally so called because made from raw silk, and it was, therefore, "fair" and not white in color. It generally has a hexagon réseau made of fine twisted silk. The "toile" is worked entirely with broad, flat strands, producing a rather glistening effect. Black silk lace, known as "Blonde," became popular about the time of the French Revolution, and it has continued in demand ever since. The black, especially, has points much in common with Chantilly, but is quite easily distinguishable from it by reason of the réseau.

Blonde lace came into existence about 1745 or 1746, when unbleached China silk, as stated above, was used for it. Later the silk was bleached white or dyed black, but the name was retained and used to identify a certain group of laces having the characteristics referred to. The illustration shows a piece of imitation or machine-made Blonde lace in white, four inches wide. As will be noted, it has the little dots in the ground that are frequently seen in Lille lace of fine quality, and the outlining of the pattern, even though this particular piece is machine-made, bears a fairly close resemblance to genuine hand-made Lille.



The clearly defined design worked out in this piece of machine made Blonde lace makes it particularly interesting. The background proper is dotted but a more sheer bit of ground immediately surrounding the main pattern helps to accentuate it.

BRUSSELS LACE

This is a famous lace made at and near Brussels, Belgium. It is somewhat similar to Alençon lace, but it has less "relief" than the Alençon; that is, the motifs do not stand out from the background as much as in the French lace, and the ground is without the picots (knots or thorns) that often decorate not only the ground but the edges of the pattern as well in the Alençon lace.

The thread used in real Brussels lace is of amazing fineness. The finest quality is spun in the dark in underground

rooms, as contact with dry air has a tendency to break the threads. A light is arranged so that it falls directly on the thread being spun. A background of dark paper is often fixed so as to throw out the thread, the light being played on it alone.

An interesting point in the making of Brussels lace is that the design precedes the background. The design is first



A piece of Brussels lace four inches wide was photographed for the illustration above. Very fine machine made net was used for the background, the clearly defined design standing out boldly against it.

outlined with thread on the pillow on which the lace is to be made and the background worked into and around it. The pillow is made in small parts about an inch wide and seven to forty-five inches long. The pattern always follows the style of the day or period. Brussels is really the finest and filmiest of all laces, as the design is not buttonholed as in Alençon, but is simply outlined by the thread.

Much of the Brussels lace in common use has a background of machine-made net, which of course makes a less filmy sheer lace than when the background is hand-made, and also much less expensive. The lace made on a machine-made net can be told from the real all hand-made by the fact that while the ground is ordinarily removed, it is often seen to pass behind the pattern, whereas when it is all hand-made the background is merely worked up to meet and surround the pattern. The machine net is also composed of diamond-shaped meshes, made with two threads twisted and crossed, not plaited as in the pillow background.

When appliquéd on a machine background this lace is often known as Point Appliqué.

BUCKINGHAMSHIRE LACE

Among the English laces once famous and still highly regarded, particularly because it is now somewhat rare, is that known as Buckingham or Buckinghamshire lace. It is a bobbin lace and is celebrated for its fine, clear ground. All Buckinghamshire lace is worked in one piece, the réseau or ground and toile or pattern being formed by the bobbin. Queen Elizabeth did much to introduce the lace making industry into Buckinghamshire, and it flourished well until about 1623 when it lagged for several years, or until a free school was founded for teaching the lace making industry to poor girls. After this school was opened the industry took on new life.

The laces made in Buckinghamshire, Bedfordshire and Northamptonshire are of the same general character, but there are certain differences which enable lace authorities to distinguish one from the other. The finest of the lot are from North Buckinghamshire, and the notable point of these laces is the fact that they have a more filmy, dainty exquisite ap-

pearance than laces made in either of the other places named credited to the fact that the Buckinghamshire laces generally have more cloth or ground, while the others are more thickly filled in with the actual pattern.

All of these English laces show a pattern emphasized and accentuated by reason of the fact that the pattern is outlined with a much heavier and more silky thread than that used to make the lace proper or the pattern, so that at a casual glance



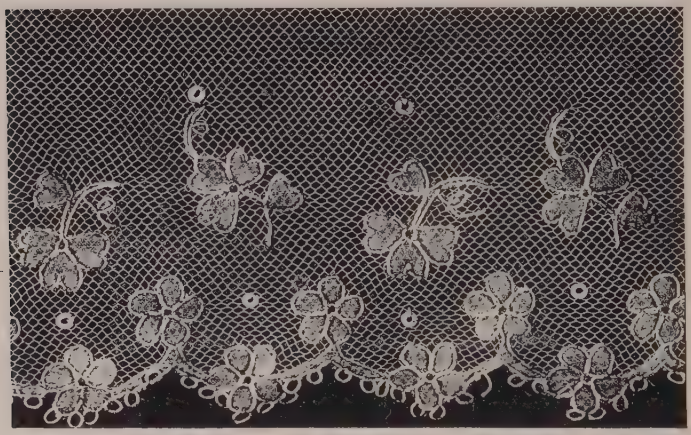
The illustration shows a very exquisite bit of Buckinghamshire lace an inch wide, with straight edge and the simplest of patterns, this pattern accentuated by means of the heavy outline thread.

one would think the lace had been completed as far as ground and pattern were concerned and the heavier thread run in afterward.

CARRICKMACROSS LACE

No existing Irish lace industry is as old as the appliqué lace which has been made in the vicinity of Carrickmacross since about 1820. The process of manufacture is simple, as the pattern is merely cut from very fine cambric and applied to net with point stitches.

Many different accounts have been given of the origin of Carrickmacross appliqué. Some credit it to India or Persia, and one Florentine historian claims that the artist Botticelli was its inventor. In any event, large quantities of the lace were produced in Italy between the thirteenth and seventeenth centuries. The manufacture of the lace in Ireland was given



This illustration shows a piece of Carrickmacross appliqué, the popular shamrock pattern having been worked out in this piece of lace. It is very sheer and dainty.

impetus at one time when an altruistically inclined woman taught a group of young Irish girls to make the lace, but its sale was dependent upon private orders, and overproduction soon resulted so that as a business it did not flourish, as was hoped. However, the manufacture was revived after the famine of 1846, and a school for lace making, known as the Bath and Shirley school, was later established, doing much to perpetuate and hand down the industry to the present day.

Some samples of Brussels and guipure lace were brought to this school, and the teacher had them remodeled and placed in the hands of some of the best workers. From this incident Carrickmacross became identified with some of the finest guipure Ireland has produced.

The Carrickmacross appliqué, as above stated, is made by applying the pattern cut from fine cambric to a net background, whereas the guipure is in reality nothing more than a species of embroidery from which part of the cloth is cut, the pattern then being connected by guipures or threads giving it much the appearance of a very fine cut work.

The most popular patterns either in appliqué or guipure Carrickmacross are the rose and the shamrock.

CHANTILLY LACE

Chantilly, a bobbin lace made of silk, dates back to the early part of the eighteenth century, and was first made at a lace school founded by the Duchesse de Longueville. It was at this school that the double ground which is a characteristic of the lace was evolved, and it was made first in the form of narrow edgings.

The old patterns are quite remarkable for the presence of vases, baskets for holding flowers, etc., similar to Chantilly pottery made about the same time. Sprays, branches and vines spring from the vases, and the motifs show to admirable advantage on the clear ground. The ground or mesh is lozenge shaped, crossed at opposite ends by horizontal threads. This arrangement of the threads forms the double ground, and many charming fillings are introduced into the flowers. A beautiful openwork effect usually outlines them. Modern Chantilly often exceeds in beauty of pattern the old laces.

Chantilly belongs to the original blonde lace family, the

word "*blonde*" being used to describe lace made of unbleached silk, so that it has a sort of old ivory coloring. The silk used is a grenadine silke, not lustrous. It is as popular in the black or ivory color as in white.



This illustration is made from a photograph of a piece of Chantilly lace insertion about eight inches wide. The design is a rather elaborate one, combining sprays, flowers and leaves.

CLUNY LACE

Cluny lace is a member of the Guipure family, and it may be of interest to explain that the word "Guipure" is a term used to describe the cord or gimp sometimes overcast with stitches and frequently used for outlining heavy laces. The term is also applied to lace in which the pattern consists of a cord or tape connected by little ties or lines of thread. Cluny is a plaited lace resembling to some extent Genoese and Maltese lace, and is made in black silk as well as white linen and cotton.

The early history of Cluny is rather hazy, but patterns for

making it filled lace pattern books of the sixteenth century. It was originally a needle lace, but its modern namesake is a bobbin lace, geometric in character and inclined to follow antique patterns rather closely. Old patterns of Cluny were fine and graceful both in scroll and floral designs. According to available history, the lace was originally made at Le Puy, France, a town famous for its lace making industries, and it was given its name from the Museum of Antiques in the Hotel Cluny, Paris, where much of it was displayed.



This illustration was made from a photograph of a piece of real cluny four inches wide at its widest point. While heavy linen thread is used for the lace, the design is so open that the finished product seems light and pleasing.

Linen Cluny is a lace much used for trimming window curtains and draperies, as insets and trimming for dresser and sideboard scarfs, table center pieces, etc., and it is also popular as a trimming for heavy linen dresses. It has splendid wearing qualities, and is a lace that never goes out of fashion.

There are of course cheap machine-made Cluny laces, or laces in Cluny patterns and designs, made of cotton; but be-

cause of the very sketchy motifs usually employed for Cluny, it must be made of a strong thread such as linen or silk if it is to be very durable.

DUCHESSE LACE

Duchesse lace is regarded by many as the most beautiful of all the pillow laces. It is a guipure, sometimes called Point de Bruges. It is also occasionally referred to as Point de Flandre, but this is not correct as the laces are not the same. Duchesse is a pure white lace, with a graceful flowing



This illustration is of a three-inch wide Duchesse lace. The main difference between Honiton guipure and Duchesse is that the design of the latter usually stands out more clearly.

pattern, the designs being usually worked out in large leafage, flowers, scrolls, etc., connected occasionally by "brides." The lace, however, is nearly all pattern, there being very little ground. It is especially suited to scarfs, fichus, vests, collar and cuffs, etc. It is made up in these small pieces as well as in regular lace widths to be sold by the yard, and is also available in rather wide flounces.

Duchesse lace is made in separate sprigs or patterns on the pillow, and afterwards joined. The lace is made chiefly in Bruges, in West Flanders and also in Brussels. Duchesse lace

resembles Honiton guipure to some extent, but it is worked with a finer thread, and contains more relief work.

Duchesse is very much of an aristocrat in the lineup of laces. It shows handsomely over dark silk or velvet, and in sheer beauty is a rival of Point lace. Bridal veils of exquisite Duchesse are handed down from generation to generation in families fortunate enough to possess one of these heirlooms.

FILET LACE

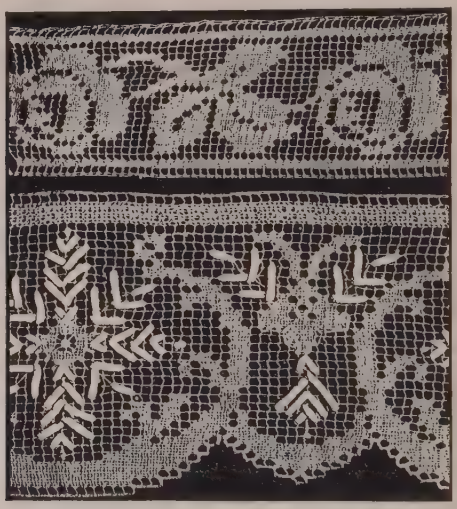
What is Filet, that is, what does the name mean? Filet is the French word for net, the lace, therefore, is net into which a pattern has been darned. Darned netting, darned lace or spider work is one of the earliest forms of lace work.

During the middle ages the lace was called Point Conté when the ground was darned with a counted pattern. This lace was especially popular in Italy in the sixteenth century, Siena being famous for it, and it is even now sometimes called Siena point. The plain net background was made as are garden or fishing nets of the present day, and the pattern darned onto or into this ground. The net or groundwork was sometimes on square meshes, and according to directions given in an old book on lace making, it was made by commencing with "a single thread and increasing a stitch on each side until the required size was obtained."

The plain net unornamented was much used for bed covers, valances, window curtains, etc. The real hand-made Filet is now worked with fine linen thread when for personal adornment and with coarse thread when for furniture, draperies, etc. Formerly colored silk thread and even gold thread was much used in making Filet, and in the Russian Filet these are still popular. In making the lace the network is darned upon with counted stitches like tapestry, and especially in some of

the old patterns very interesting heraldic and other motifs were worked out.

There is much machine-made Filet, of course, and it is always much softer and flimsier than the real, more loosely held together, and the motifs are much less clear in outline.



Both illustrations are of real Filet, the insertion being a conventional pattern, while the edging is known as Antique Filet.

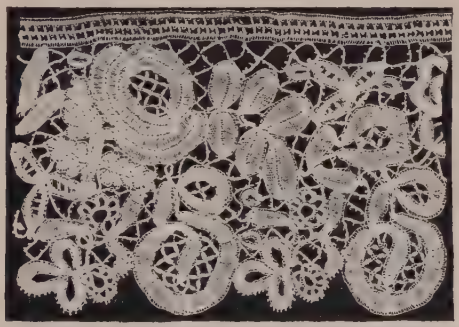
HONITON LACE

Honiton is a pillow lace, originally made exclusively at Honiton, Devonshire, England. The manufacture is still carried on there, where there is a lace school; but similar laces are made at other centers of lace manufacturing in Europe.

Of all English laces Honiton is generally regarded as the most beautiful and it is the most costly. The industry was first started about 1568-1577, and the history of the industry

in its beginning is quite interesting. There has always existed some doubt as to whether the lace is actually of English origin, or whether Flemish refugees fleeing from persecution and finding Honiton, England, a place of refuge brought this lace making industry along with them, and developed it in their new found home. This theory is most generally accepted.

Real Honiton appliqué is made by working the pattern parts on to a pillow and securing them to a net ground separ-



A piece of real Honiton guipure three inches wide was photographed for the illustration above. The pattern is so sketchily joined that it stands out literally in silhouette.

ately made. Naturally in the early days of Honiton lace making this net was entirely hand-made, and of the finest thread; but of recent years little of this entirely hand-made lace is to be found, machine-made net being used, with the sprigs or patterns, of course, hand-made, merely skilfully applied to this net.

Honiton appliqué is not nearly so generally used or made at the present time as is Honiton guipure.

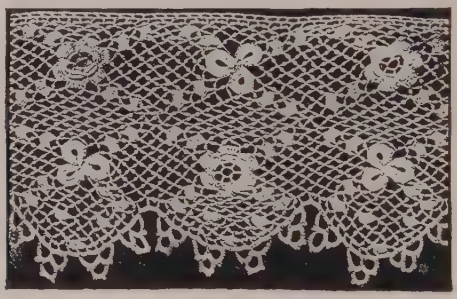
To make Honiton guipure, the patterns are designed on a pillow with a bone or bobbin, and after they have been com-

pleted they are basted onto colored parchment paper, to suit the size or shape of the piece of lace that is to be made, and the space between the sprigs or patterns is filled in with needle stitches or with "purling," the latter being a very narrow braid or tape with loop edges.

There is comparatively little Honiton, either appliqué or guipure, on the market at the present time. The laces, both appliqué and guipure, are very handsome and are distinctly in the lace aristocracy class.

IRISH CROCHET LACE

Irish Crochet Lace is a lace that is perennially popular. It never really goes out of style, although enjoying a stronger



The popular combination of rose and shamrock patterns are featured in this piece of Irish crochet lace which is a trifle more than three inches at its widest point.

vogue during some seasons than others. It appears in both the trimming and making of neckwear, vestees, collar and cuff sets, etc., and is exceedingly well thought of by underwear manufacturers, who trim the daintiest and sheerest of silk garments with edgings and insertions of real Irish Crochet, often combining this lace with real Valenciennes and real Filet with excellent effect.

The word crochet is derived from the French crochet or croc and the old Danish work *kroke,* a *hook.* The art of crocheting was known in Europe in the sixteenth century. Crochet work in its earlier development was done principally in the nunneries and was casually classed as nuns' work with lace and embroidery until the latter part of the seventeenth century.

Crochet is a lace made with a crochet hook, or whose pattern is so fashioned and then applied on bobbin or machine-made net. It is similar to needle point lace, but not so fine in texture.

Irish crochet is really an imitation of the needle point laces of Spain and Venice, that is, it resembles them in general effect.

The manufacture of this lace in Ireland is done principally by the cottagers and nuns, and it has only attained any industrial strength during the past twenty-five years. It is also frequently called Curragh lace.

Irish crochet is a very durable lace, and will stand a great deal of hard wear and tear.

LILLE LACE

Lille lace is a lace originally made only at Lille, France, and noted for its clean and light ground. Lille was distinguished as a lace making center as early as 1582.

This lace is usually of simple design, and the ground is a hexagon mesh formed of two twisted threads and two that are crossed and not twisted. The edge of Lille lace is invariably almost straight, never markedly waved or scalloped. The formal patterns are outlined with thick, shiny flat thread, called by English lace workers gimp or "trolley" thread. The ground is often thickly powdered with little square dots as in point d'esprit.

The character and general design of Lille lace somewhat closely resembles Flemish laces, and some of the laces made during the eighteenth and nineteenth centuries resembled Mechlin.

In the earlier development of Lille laces the mesh was usually very fine, but later as the cost of thread advanced workers learned to economize its use and keep the price of



The piece of Lille lace illustrated is three inches wide, has the coarse mesh, dotted ground, and as will be noted, the straight edge so characteristic of most of these laces.

lace down by making a coarser mesh, and the coarse mesh prevails at the present time.

In the older laces where the fine mesh was employed so generally, the pattern more nearly covered the mesh than at present, and as a matter of fact the rather coarse mesh and light, simple, clear pattern is fully as effective if not more pleasing than the earlier patterns.

This lace has excellent wearing qualities, being firm to the touch, and the straight edge adds to its lease of life, quite naturally.

LIMERICK LACE

The manufacture of Limerick lace dates back just a trifle over a hundred years. That known as Limerick "tambour" and "run" lace both use the same materials, but there is a decided difference in the appearance of the two laces. Tambour work is of Eastern origin, and was well known in China, Persia, India and Turkey long before it made its appearance in the United Kingdom. It is called Tambour work from the fact that the frame on which the work is done is somewhat drum or tambourine shaped, and in the strictest sense of the word it is not lace, but a type of embroidery.

To make the lace a piece of Brussels or Nottingham net is stretched on the drum frame, and a floss or cotton thread is then drawn by a hooked or tambour needle through the meshes of the net, the design being copied from a paper drawing given to the worker.

Run lace is of a finer and generally lighter character than the Tambour lace, as the thread used to form the pattern is run in with a needle, not drawn in with the hook.

These laces came into vogue after Nottingham machine net had made the work possible, and they are known by many of the older generation as Nottingham laces.

The beginning of the industry in Ireland, according to lace history statistics, is credited to Charles Walker, an Englishman, who also brought a group of skilled lace workers as teachers. He started the manufacture of the lace in Limerick. For a number of years the entire output of the factory was sold to one firm. Later this firm failed, and the factory was compelled to send a traveler through Ireland, Scotland and England to take orders. The lace was approved by royalty, and became quite popular. The death of the founder of the industry in Ireland robbed the manufacture of the required stimulus, and smaller and smaller quantities were

then produced, the industry at one time becoming almost extinct. It was revived, however, and a lace school later established in Limerick.



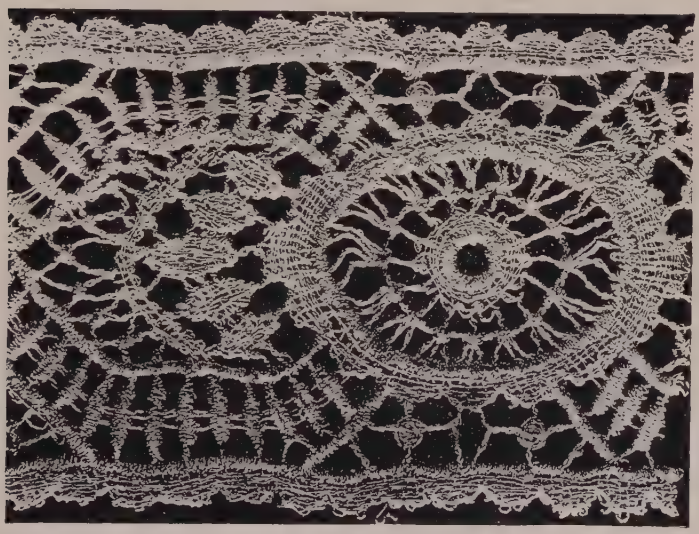
This illustration shows a piece of Limerick lace of the "Run" variety. It is very soft and fine, and the sample from which the cut was made was eight inches deep, the pattern covering a trifle more than half its depth.

MACRAMÉ LACE

Macramé lace, which has an occasional vogue as a trimming for heavy linen frocks, as a trimming for scrim curtains and window draperies, bedspreads, pillow cases, heavy linen table scarfs, etc., is a pillow lace made in rather generous

quantity in the convents of the Riviera, and the art is taught by the nuns to the cottagers, children of either sex beginning their training very young.

It is a survival of the knotted Point lace which was much used in Spain and Italy during the fifteenth, sixteenth and seventeenth centuries for the ornamentation of church vestments, and is still worn by peasants in suburbs of Rome.



The illustration shows a piece of imitation or machine made Macramé lace insertion about three inches wide.

The name Macramé is of Arabic origin, meaning a fringe for trimming made by leaving long free ends of threads and interweaving the threads so as to make patterns that are geometrical in form. Macramé cord is fine, close twisted cotton thread. The foundation of Macramé lace or trimming is knots made by tying short ends of thread in horizontal or

perpendicular lines and interweaving the knots so as to make the pattern, which is sometimes raised and sometimes flat.

Real hand-made Macramé lace has wonderful wearing qualities, as the cord or thread used is strong and the knotting adds to the strength of the finished article.

MALTESE LACE

Maltese lace is a rather heavy but decidedly attractive pillow lace, the pattern of which usually appears in arabesque



A piece of real silk Maltese lace, three inches wide, was chosen for the illustration above. The silk is in blonde or unbleached shade, giving the lace an ivory tint.

or geometrical designs. They are formed by a plaiting or cloth stitch, and are joined by a sort of purled background. Maltese lace is made both in white silk and linen thread, and it is also made of black silk thread. In addition to these hand-made or "real" varieties, there is also a cotton machine-made Maltese lace used principally for trimming undergarments.

Maltese lace is rather interesting from a historical point of view because of the fact that the kind originally made on the island of Malta by the natives was a coarse Mechlin or Valenciennes. This was superseded about 1830 by the manufacture of the black and white silk lace now generally known as Maltese. A wealthy woman who was interested in the making of laces and the general progress of the natives of the island of Malta introduced the change by bringing to the island some lacemakers from Genoa who taught their craft to the islanders. From that time on the pattern changed and showed definitely the influence of the Genoese instructions.

Maltese lace is now made in Malta as well as various points in France and England, and it is also made in the lace schools of Ireland.

Large pieces, such as veils and shawls, were formerly very popular in Maltese lace, but the narrow laces are principally made now.

The lacemaking industry in Malta dates back to the sixteenth century.

MARGOT LACE

Margot lace is a modern, machine-made lace belonging to the Alençon lace family, and probably named for Reine Margot, the learned sister of Francis I and a sister-in-law of Mary Queen of Scots, who was for many years a prisoner and who, according to history, occupied herself during the time of her imprisonment in the art of lace making. She was very proficient, the laces turned out by her dainty and nimble fingers being of the Alençon type.

Machine-made Margot shows the same filmy, fine, hexagon mesh background for which the old Alençon was famous, and the pattern stands out clearly, at first glance giving one the impression of darned netting.

Many and varied are the patterns shown in Margot lace, flower designs being popular as well as many scroll and conventional designs such as that shown in the illustration.



A piece of machine made Margot lace three inches wide was selected for the illustration above. In some respects this lace has the appearance of darned net.

Fine and filmy as the background of the Margot lace is, the pattern serves to give it a body and strength, so that it has rather remarkable wearing qualities.

MECHLIN LACE

All the laces of Flanders up to about 1665 were called Mechlin with the exception of the old Brussels Point. Mechlin was also often called Malines lace on account of the fact of its having actually originated there, although it was afterward

made at Antwerp, Lierre, Ypres, Bruges, Dunkirk and several other places.

Mechlin is made in one piece on the pillow, the same thread, a very delicate and fine thread, being used to form both the ground and flower except for one large flat thread which is used to outline the flower. It was this heavy outlining which caused the lace to be occasionally referred to as embroidery



The illustration shows a piece of real Mechlin an inch and a quarter wide at widest point. At first glance it resembles Valenciennes, but the outlining of the pattern easily sets it apart and distinguishes it.

or "broderie de Malines," and was the only thing that distinguished it from Valenciennes.

Mechlin was at one time a great favorite throughout England, France and Holland, and it is said Anne of Austria was particularly fond of this lace.

Mechlin is a pretty, frail looking lace, and appears to best advantage when arranged in pleated or gathered form, as in ruffles or flounces. The lace, it is said, was much admired by Napoleon I. It is rarely now a great general favorite, but is sought by women who like very delicate, dainty looking laces. Imitations abound, the best, it is said, being a machine-

made lace of very fine texture with the flowers outlined by hand with a flat linen thread, known as hand-run Mechlin.

SPANISH LACE

Spanish lace is a rather general term used to classify several different kinds of lace. One of these is a needlepoint lace brought from Spanish convents after the dissolution.



The illustration shows a piece of real Spanish lace in black, a trifle over four inches in width at its widest point. The fine sheerness of the ground is notable.

Another is a cut and drawnwork made in Spanish convents, the pattern usually being confined to small sprigs and flowers, and another is a modern needle-made fabric with a pattern usually in large squares.

The most famous of all Spanish laces is Point d'Espagne, usually a gold or silver lace and sometimes also embroidered with a pattern in colored silk. This lace was a great favorite with old time Spanish nobles. Rose Point is also a famous and rich lace related to the Spanish family.

The silk blonde lace which we call Spanish lace is that generally best known at the present time. Its characteristic is a heavy pattern, very clearly defined, on a very fine net background.

Blonde lace, as outlined elsewhere in this series of articles on laces and embroideries, is a lace made of raw silk, and it is "fair," that is a sort of ivory color instead of white in its natural state. The lace is shown in both black and white and is very rich and pleasing. This is the lace generally used in mantillas and other items of headdress worn by Spanish beauties.

It is interesting to note that while Spain is devoted to laces in the development of dress for its womankind, there are very few lace factories in the country and none of any great size or importance, lace being generally made by women and children in their homes.

Naturally the imitation or machine-made lace can in no way compare in fineness and quality with the hand-made or real, and naturally, also, the price difference between the real and the imitation leaves no doubt in the mind of a purchaser as to which is which.

TORCHON LACE

Torchon is one of the most widely known laces. It is a coarse pillow lace made of a soft, loosely twisted thread, and its uses are manifold. It is frequently used as a trimming for muslin undergarments, and it also very frequently serves as trimming for heavy linen dresses, smocks, blouses, etc., and is a favorite in the finishing of scrim window curtains and draperies. In Europe the lace is very often called "Beggar's Lace." The old French Greuse lace was similar to Torchon. The patterns are nearly always simple and formed with loose, strong thread. The ground is coarse.

Torchon lace is made in a great many places in Europe, that fashioned in Saxony being made by both men and women, and it is generally conceded that the lace made by the men is finer, firmer and in every way superior to that made by the women!

The Torchon of Milan is fine and rather dainty in design and workmanship, as a rule, and is in wide demand.

Naturally, machine-made Torchon is available in large quantities and at very low prices.



A piece of real Torchon insertion an inch and a half wide was photographed for this illustration. The design is a somewhat unusual one and very effective.

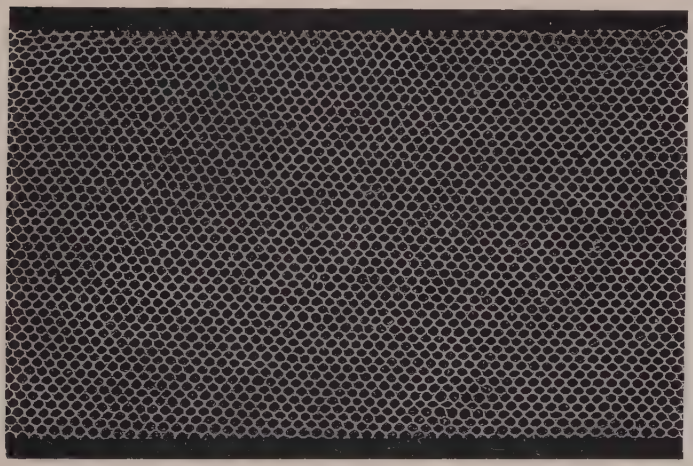
While Torchon sells year in and year out, it has especial seasons or years of genuine popularity and also its dull seasons when the call for it is light, many other laces, on the contrary, being practically always in vigorous demand.

TULLE

Practically everyone knows what tulle is, merely a silk net of great fineness, but a little data in regard to its early history may be of interest. During the seventeenth and eighteenth centuries a type of pillow net used then primarily for women's sleeves was made at Tulle and at Aurillac. From this fact many authorities on laces contend that the net derived its name—Tulle. Some argue, however, that fine

pillow net was made in Germany many years earlier and that the article may have acquired its name from Toul, which like many other towns in Lorraine was famed for its embroideries and laces.

When this net was introduced into France, history records that it immediately became immensely fashionable, and the



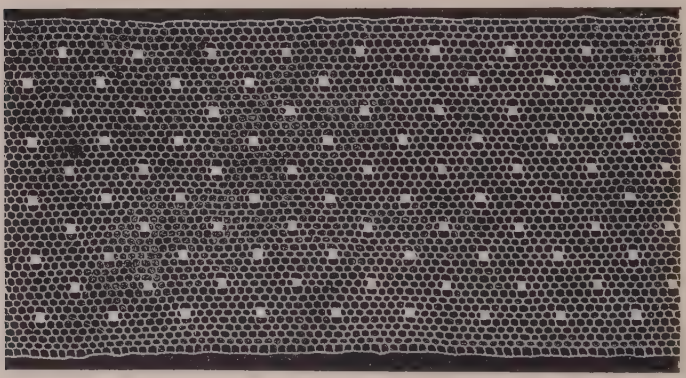
Every woman knows tulle when she meets it! It is merely silk net of exquisite fineness and its uses are multitudinous. Here is a piece, if there is any doubt on the subject.

shops of Europe were shortly simply flooded with Tulle, makers of other laces feeling the effects of this vogue in the decreased demand for their products.

Marli lace or net was the predecessor of tulle, and it was worn by Marie Antoinette. Embroidered tulle is generally known as point d'esprit.

POINT D'ESPRIT

Point d'Esprit is a term originally applied to small oval or square dots seen in early guipure, and generally made by three short lengths of cord placed side by side and covered with thread. At present the term Point d'Esprit means a much smaller solid or mat surface used to diversify net grounds of some laces. In Point d'Esprit net which is well known, the dots are small squares set close together and at regular intervals.



Point d'Esprit is in really merely dotted tulle or dotted very fine net. It may be had in footings of various widths as well as in all-over.

Embroidered tulle or Point d'Esprit was first made in Brittany and Denmark and around Genoa, where its manufacture still continues.

The vogue for all-over Point d'Esprit is some years quite pronounced, especially in the development of party frocks for young girls and in the making of frocks for bridesmaids; and in other years it receives practically no attention at all. Point d'Esprit bandings or "footings" are popular finishes

for plain fabric garments of sheer weave, and these footings are used on undergarments as well as outer apparel. The dot embroidered tulle or all-over Point d'Esprit makes good looking yokes and sleeves, and the little dot has the effect of strengthening the fabric and making it rather more durable than plain net; and further, it is possible to use this dotted net as the basis for interesting embroidered effects or darning, the thread being drawn from dot to dot in the development of any desired design.

The illustration shows a piece of Point d'Esprit footing about two inches wide.

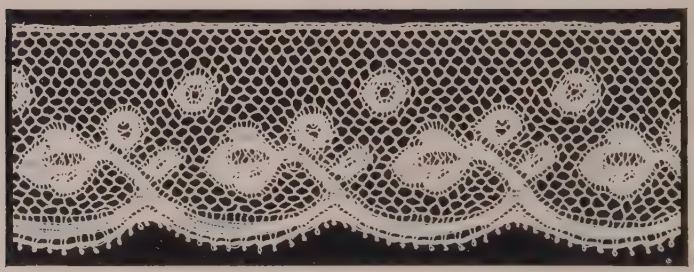
VALENCIENNES LACE

Valenciennes lace is one of the best known and most widely popular laces, absolutely never going out of style. It is a solid and durable pillow lace, the same kind of thread being used throughout, for both ground and pattern. Both pattern and ground are worked together by the same hand, and this naturally requires much skill in manipulating the many threads and bobbins. The mesh of the ground is usually square or diamond shaped, quite open and very regular. It is a flat lace worked in one piece, and no different kind of thread is used to outline the pattern or for any part of the fabric. If a piece of real Valenciennes and a piece of machine-made or imitation are once compared, there will never be any difficulty in future in distinguishing the real from the imitation, the evenness and fineness of the hand-made setting it apart in a class by itself.

The Valenciennes made during the eighteenth century had superior beauty and fineness over that made at present. It was first made at the town of Valenciennes, and it is said even after the industry spread to other towns that made at Valenciennes was easily distinguishable by the "feel."

The climate of Valenciennes served to give a certain smoothness to the action of the bobbins, so that the finished product had a particularly soft and pleasing feel and general texture. Incidentally, the lace was made in underground rooms. The thread was spun from the finest flax.

In the earlier laces the grounds were often varied in several ways in one piece of lace. Later these grounds were



The illustration shows a piece of real Valenciennes about an inch and a half in width. The pattern is a particularly pleasing and effective one.

simplified, octagon and hexagon meshes coming into general use, and taking the place of the more elaborate and varied ones.

Many lovely machine-woven Valenciennes laces are now made, England, Italy and France all having contributed to this industry, and naturally American lace manufacturers have not been slow to do their part as well.

CHAPTER II

POINT LACES

ENGLISH POINT

The lace commonly known as English point is really Brussels lace of fine and superior quality.

There are two different opinions as to the actual nationality of the lace. Some believe that its name was given to it by lace dealers and their allies due to the fact that during 1662 the English Parliament passed a law forbidding the import of Flemish laces. The dealers, naturally being very reluctant to see their business go to smash, bought the Brussels laces as usual, had them smuggled in and put on the market as English point or Point d'Angleterre.

The other side argues that the lace making was introduced into Devonshire by Flemish refugees and that it is in fact entitled to be known as English lace. Point d'Angleterre has several distinguishing points. One of these is a raised rib of plaited thread which usually outlines the leaves of the pattern, their veinings and sometimes the flowers as well.

The details of the pattern are made separately on the pillow and the réseau put in by catching the threads in the toile with a hook and working the meshes around the pattern. Often two different réseaus are seen side by side in the lace known as Point d'Angleterre.

At the present time hand-made patterns and sprigs are often applied to machine-made net and designated as English point.



The illustration shows a piece of genuine Point d'Angleterre a little more than four inches wide.

IRISH POINT LACE

The early laces of Ireland were cut and drawn work, and it was not until during the early part of the nineteenth century that lace making became a real business or industry in that country. During the eighteenth century a good many



A piece of real Irish point insertion three inches in width was chosen for the above illustration. Note the very marked resemblance to Irish crochet work in the background.

attempts were made to establish lace schools, and the finest lace work was done in the convents by nuns, lace patterns copied or used as guides being generally received from Italy.

Irish point lace is made entirely with the needle, in many cases the different sprigs that go to make up the pattern

being joined by needle point bars. Sometimes the sprigs are mounted on machine-made net, being carefully sewn to it so that the net can be cut away behind the pattern, giving the finished lace a delightfully light and delicate appearance.

Old Venetian point lace patterns are frequently reproduced in Irish point, these heavy patterns being handled with great care, and since crocheted laces are so prominent in the lace making industry of Ireland it is not uncommon to find these designs reproduced with the crochet needle.

Irish point lace ranks well up in the list of fine laces made in the Emerald Isle.

POINT DE PARIS LACE

Point de Paris lace is generally regarded as the earliest of the French laces to be made on a pillow, and all French laces,



The piece of real Point de Paris lace shown above is an inch and a quarter wide. It has a double run border, a bit of the net back ground appearing between the two, and a little feathery, picot like edge.

whether bobbin or pillow, were at one time given the broad name of "Point." Point de Paris was produced as early as 1635, the workers being Huguenots. The lace was at first rather common, somewhat resembling in many of its details Brussels. It is distinctive by reason of the net, which is hexagonal in form. The design, outlined in much heavier

thread than that used either for the net or the design proper stands out clearly on this hexagonal background.

In addition to the real Point de Paris, an inch wide sample of which was used to illustrate this article, there is on the market a great deal of cheap machine-made cotton lace of simple pattern and inferior quality that is generally known as Point de Paris.

The pattern or designs worked in real Point de Paris are more often than not of a simple character, the fancy running somewhat to geometrical designs, and the scallops are outlined with a little picot edge that makes the lace very dainty regardless of its general simplicity.

VENETIAN POINT LACE

There are various laces broadly known as Venetian Point, but the lace generally recognized as such is the Raised Point, a heavy lace with the design thrown very much into relief by a sort of embroidery or buttonhole stitching. Venetian Raised Point usually has a rather large pattern in the form of flowers or sprays of foliage, or occasionally in geometrical effect united by brides or bars.

With regard to Raised Point it is interesting to note that the design has generally a freedom and continuity making the pattern so filling that there is comparatively little space left for a ground, the brides merely serving to hold the pattern together, rather than to form a necessary background. The cordonnet or outline thread is usually very pronounced, and the raised part is no less interesting and unusual for its boldness in design than for its delicate workmanship.

Venetian Raised Point and Rose Point lace resemble each other in all essential features, the real difference being that the designs in the Rose point are smaller and the connecting brides or background therefore more frequent.

Italian drawn and cutwork, it is said, blazed the trail for Venise point lace, and it is also claimed that to Venice belongs the honor of having introduced needlepoint lace to Europe. During the reign of Queen Elizabeth, Venise lace and Italian cutwork came into great favor in England.

French point laces were at first mere imitations of the Venetian laces, but they developed into something much finer



The section of genuine, hand made Venetian raised point lace photographed for this illustration was a trifle over three inches wide, and featured an interesting windmill type of design.

and lighter, and Venetian Raised Point is now a distinctive lace which once seen and studied cannot be mistaken for anything else.

Venise or Venetian Point lace appears to best advantage when laid over some dark rich fabric which brings out its clearly defined, bold design.

While these laces are still made in Italy, much is also made in Belgium as well as in other lace making sections of Europe.

POINT DE GAZE LACE

Point De Gaze lace is a fine gauze-like lace made with the needle, and in the real is grounded with its own net. The development of this lace is really, according to lace history or statistics, the result of an effort on the part of Brussels lace makers to return to the best traditions of the earlier



The sample of lace shown is an imitation Point de Gaze twelve inches wide, the net part being eight inches with pattern covering a scant four inches.

needle point. Point de Gaze differs from the finest old needle point in various respects, due in some cases to the modern taste in design and also partly to the necessity for economy in labor. The lace is rather more open and delicate than the earlier lace of this description. Part of the pattern is made in close and part in open stitch, giving an effect of shading. The lace has a charming lightness and delicacy, and is often

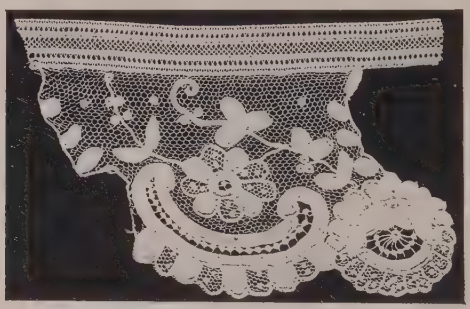
regarded as the most ethereal of all the point laces. Its pattern is not emphasized and formed by a button hole stitching as in Point de Alençon, but is outlined with thread.

This lace is not very much known generally, and is quite scarce at the present time in American lace shops and departments.

ROSE POINT LACE

Rose point lace is really a very refined member of the Venice point lace family and a relative also of the Spanish lace family.

Going into the "family" history a bit, Venice Point is a needlepoint lace first made at Venice during the seventeenth



The illustration shows a piece of Rose Point two and a quarter inches in depth.

century. Other laces included in the family in addition to Rose Point are Venetian flat point, Cardinal lace, Cardinal's point, Pope's point and point d'Espagne. These names really merely register the change in style and method of manufacture. With the exception of point d'Espagne, which has less real claim to be called Venetian Point than the others, the various names given serve merely to indicate a distinc-

tion between the separate stages in point of style and date of the fabric known broadly as Venetian Point.

They are usually classed as follows: Venetian raised point or Gros Point de Venice under which is included Rose Point; Venetian flat point and Grounded Venetian Point or Point de Venice a Réseau. Raised Point has a design that is generally of such continuity and with a pattern so filling that there is little space left for ground. The "brides" serve simply to hold the pattern together, not to form a foundation or base. Rose Point resembles Raised Point in practically all essential features, but the design is much more delicate, the pattern infinitely less filling and the "brides" more prominent, so that an actual ground is formed.

Rose Point usually features a pattern which has many delicate scrolls enriched with offshoots and branches held together by tiny bars or "brides," and the pattern is freely spotted with small blossoms and wreaths of microscopic loops or picots placed one over the other, etc., so that a very dainty effect is obtained. The lace is not so bold and splendid in appearance as Venetian guipure, but is more elegant and reflects the eighteenth century fondness for fine detail. Rose Point ranks as a genuine patrician in the whole family of laces.

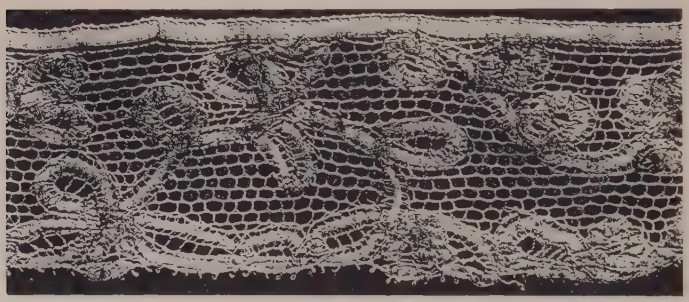
POINT DE MILAN LACE

Point de Milan (or Punti di Milano as it is known on its native heath) is one of the leading Italian laces. The Milanese have imitated to some extent the Venetian point in which the pattern has the appearance of woven linen or a braid. This heaviness, however, is relieved and lightened in the working in the Milan lace so that it is generally rather dainty and pleasing.

The earlier of the laces showed a design connected by bars; later a large mesh was substituted and still later a small

mesh filled in the ground. The réseau varies a good deal. Most frequently it shows a mesh quite similar to Valenciennes.

The oldest of the Milanese laces showed designs featuring coats of arms, family badges, etc., or groups of figures worked in to commemorate a family wedding or other event, and



The design employed for this piece of real Milan lace stands out so clearly on the rather open mesh back ground as to suggest appliqué work. The lace photographed was two inches wide.

specimens cherished for their age and historical value often feature these rather heroic designs, worked out with painstaking detail.

Much of the lace has been made in recent years in the vicinity of Lake Como, where thousands of women find employment in the work.

CHAPTER III

A POSTSCRIPT ON EMBROIDERIES

In preceding chapters descriptions and illustrations of many types and kinds of laces have been given. Chronologically embroideries should, perhaps, have been reviewed before laces, as certainly embroideries of various kinds were used long before laces came into existence.

Ancient Egyptian and Asiatic nations, Greeks and Romans embellished items of apparel, etc., with designs done in embroidery. Embroidery is credited by some with having been originated for the purpose of supplying the insignia to mark social rank and distinction, there being no badges or emblems for the purpose and religious rituals had their accessories embroidered suitably.

The earliest embroidery needles were thorns or fish bones.

Wool, linen and cotton threads and metal threads were used in the earlier specimens of embroidery, silk coming into use later.

APPLIQUÉ WORK

Did you imagine appliqué work a comparatively newcomer in the field? Not so!

Appliqué work, or applied work, is, as everyone knows, a form of decoration wherein the details of a pattern are cut from one material and then stitched down to another material, the latter showing up as a background.

This type of work was very popular during the Middle Ages. The separate bits were often more or less elaborately

embroidered before being fixed in the position they were to occupy on the fabric to which they were to be applied, and which was to serve as the background.

The applied pieces were, as a rule, sewn through, but it was sometimes found sufficient to stick them to their foundation with some sort of glue. In the inventory of "Philip the Good," mention is made of a white damask cloth decorated with angels in blue embroidery and then affixed to the spread with glue.

Applied work or appliqué gives a character of slight relief to the finished article which is absent from patchwork.

During its early days appliqué work was popular for decorating or ornamenting hangings, chair coverings, etc., as well as for embellishing articles of wearing apparel, and the same may be said of it today.

It is a form of decoration that has never gone wholly out of use, and each season now sees it featured in new ways.

Appliqué or applied work properly finds its place in the roster of embroideries regardless of the fact that it is merely an artistic arrangement of two or more fabrics with actual embroidery stitches playing a very minor rôle.

BEAD EMBROIDERY

Bead embroidery, garments embroidered in beads, bags thickly studded with them, have come to be recognized as staples in the world of fashion, as they are perennially popular. The vogue, however, is by no means a strictly modern one. Bead embroidery was popular during the seventeenth and eighteenth centuries, and examples of the work antedate these periods.

Even in the early days of bead embroidery there were several distinct methods of carrying out the work. For rather large pieces, the beads were threaded on silk and the strings

sewn down by couching stitches over the pattern which had been drawn with pen and ink or pencil on a silk or satin ground.

Very frequently parts of the pattern were raised by means of pads covered over with the foundation material, the strings of beads being fastened across this padding. With smaller articles, the beads were sewn on one at a time.

The beads used in early English seventeenth century bead embroidery were coarse and irregular in shape, and available only in a few rather muddy colors. In the eighteenth century the fine, delicately tinted beads made in Italy came into use. Embroidered miniatures done in beads were fashionable during the seventeenth century.

The finest bead embroidery during the last half of the eighteenth century was done in France, and the beads used were often so small that even the finest needle of that period would not go through them, so it is assumed that they were threaded on silk thread waxed and tipped with bristles.

BYZANTINE EMBROIDERY

Rich embroideries known as "Byzantine" are featured not infrequently in the decoration of various items of outer apparel for women, and a word of explanation as to the meaning and derivation of the term should be of interest.

Byzantium, from which originated the Byzantine Empire, was a city on the Thracian Bosporus founded in 667 B.C. About the year A.D. 330, the name of the city was changed to Constantinople, and it became the metropolis of the Roman Empire.

The city of Byzantium and the Byzantine Empire proper were long famed for their wonderful embroideries, accounts of these embroideries indicating that they were of the most gorgeous description. The fabric of the ground was in many

cases completely covered with plates of thin gold sewn into the pattern. Gold thread was largely used also. Naturally because of the coarseness of the needles then available, the work was not fine as to stitches; but it was rich, heavy and effective.

The type of stitches used was not a matter of great importance, richness of coloring being the outstanding feature. Embroidery statistics and history record the discovery of a piece of Byzantine work in the tomb of a bishop who died in A.D. 1062. The subject of this piece is the Emperor Constantine as master of the Universe, mounted on a white horse and receiving homage from east and west represented by two queens, one offering the emperor a helmet and the other offering a crown of peace.

In the early pieces, unless some historical or mythical scene was worked out, the designs were generally rather conventional.

Modern embroidery known as Byzantine traces its relationship to the original through its use of rich threads of silk and gold in working out the pattern, which is invariably rich and heavy.

CREWEL WORK EMBROIDERY

Crewel work embroidery is an embroidery done with fine worsted yarn, and it has been said that the possession of a fine old piece of Crewel work done in this country is as strong a proof of aristocratic ancestry as a patent of nobility, because no one in the busy Colonial days had the time for such work except those having much leisure, meaning ample means and liberal surroundings.

The seed of American Crewel work was brought over in the *Mayflower,* and enterprising Puritan women soon learned to pull long straggling fibers of wool discarded from the fleeces of uniform length, card them on hand cards into long,

finger sized rolls, twist them on a large spinning wheel, sometimes double and twist them, and thus supply themselves with the worsted yarn to be worked into interesting patterns on linen made from flax which they themselves had raised, spun and woven.

Indigo and many other vegetable dyes gave the desired color to the worsted yarn, and the motifs to be worked were of her own designing.

Crewel work has come on down through the ages, and it is interesting to note that various wool and worsted embroideries now find a place season after season in the decorating of items of apparel for women and children.

The stitches are not usually so carefully placed as to stand long years of wear and tear that were given to the early specimens, but style is more of a ruling factor in the present day and age, so that *long wear* is generally unimportant.

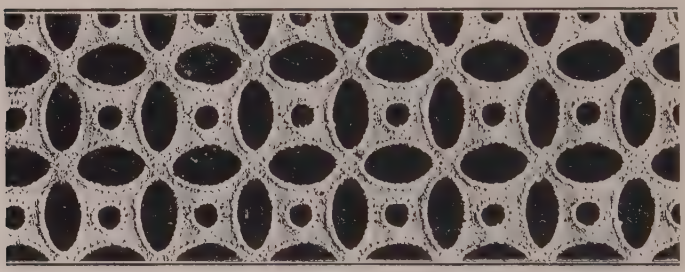
Wool and worsted embroidery is used to decorate cottons, linens, wool fabrics and even silks of the sheerest and finest weave.

CUT WORK

Cut work, primarily, is a type of embroidery in which the pattern is outlined and the fabric between the parts of the pattern entirely cut away, the spaces being refilled with stitches of one sort or another. The open type of Madeira embroidery belongs to the cut work family, as does eyelet embroidery.

Cut work of the present day is most frequently seen done on either white or colored linen and with linen thread. When done on such crisp and sheer fabrics as organdy the pattern is outlined in silk thread or fine linen thread in contrasting color. Old Italian cut work was frequently done on colored silks and with metal thread, making it very gorgeous.

Venice had many royal customers for her cut work, and it is a matter of history that the cart wheel ruffs worn by Queen Margot were of cut work stiffened with wires so that they stood out so far from her neck and face that she had to have a special soup spoon made with a handle long enough to reach up and over the ruff.



The illustration shows a very open piece of machine made cut work eyelet embroidery.

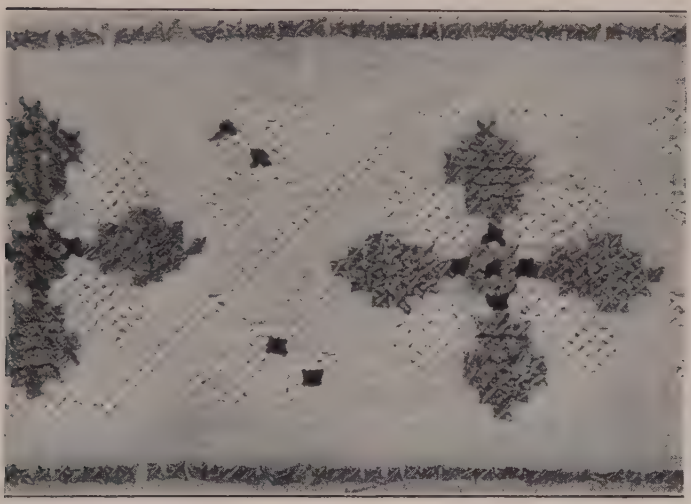
Cut work, like drawn work, is one of the earliest clearly defined types of hand work.

CROSS STITCH EMBROIDERY

It is probable that design for needle-work began with small squares formed by crossing stitches at the junction of textile fibers. Lines, blocks and corners were formed, and double line juxtaposition resulted in the Roman border, one of the oldest of ornamental decorations.

This decoration escaped from textiles onto stone and building material and played its part in the decoration of everything from fronts of temples to ornamentation of a crown. The cross stitch remained the only decorative stitch until weaving became such a fine art that openings between the threads ceased to be noticeable.

Decorative bands of cross stitch embroidery have been found on shreds of linen in the tombs of Egypt and the prehistoric burying grounds of South Africa. As time passed it appeared in the marking of household linens, and baby fingers worked out samplers in all sorts of colors and patterns, using this simple and easily understood stitch.



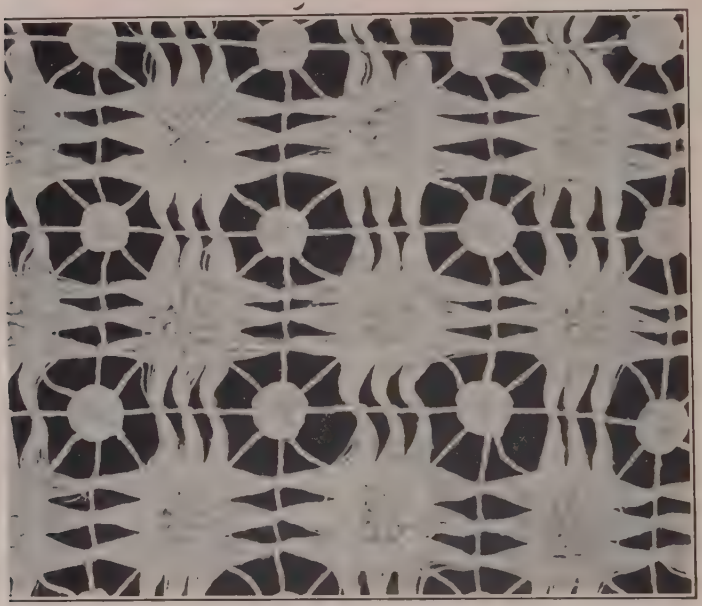
Sample of cross stitch embroidery.

In the earlier days of cross stitch embroidery the limit of the stitch was fixed by a cross thread of the fabric, one little open space to send the needle down and another to bring it back.

Now that fabrics are of such fine close weave that the individual threads cannot serve as a guide in the placing of the cross stitches, more variety and individuality are worked out in the designs employed.

DRAWN THREAD WORK

Drawn thread work is a link between embroidery and lace, and was possibly the origin of the latter. In this work the threads forming either the warp or the weft of the material are drawn away, and those remaining worked into a



The illustration shows a small section of drawn thread work in a sort of spider web pattern.

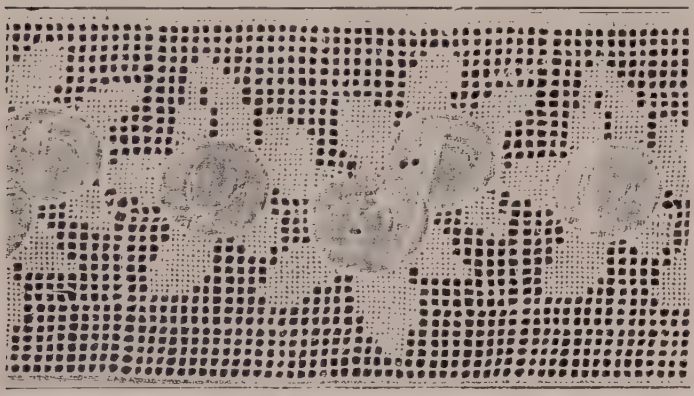
pattern either by clustering together or working over them in some fashion. Many pattern books for drawn thread work were published in Venice during the sixteenth century. From Venice the work passed to England.

The fancy for drawn thread work has never died out. There are periods when it appears practically exclusively in

the decoration of household linens, and again it is popular in the trimming of items of apparel.

INLAY OR MOSAIC

Inlay or Mosaic embroidery is a step beyond appliqué or "onlay" and is close of kin to cut work. In making Inlay or



A section of machine made Mosaic embroidery is here shown, very effective and with excellent wearing qualities.

Mosaic work, the ground fabric and that to be inlaid are placed one above another and the design cut through with a sharp knife, so the parts must of necessity fit.

The ground is then laid on a piece of strong fabric tacked to a frame and the vacant spaces filled in by the pieces of the other fabric. This done the work is taken from the frame and the edges sewn together. The backing may then be removed.

Inlay work is not new as it was much used by Italians and Spaniards of the Renaissance, the idea having been borrowed, according to statistics available on early laces and em-

broideries, from the Arabs. It is a type of work much used in India at the present day, and very effectively.

COUCHING

Couching is the name applied to an embroidery in which one thread is attached to the material by another one. Sometimes a number of threads are "couched" down together, or cord or braid may be attached in this way.

The method was probably the result of a desire to embroider very fine, sheer fabric with heavy thread and the difficulty experienced in passing heavy or coarse thread through very delicate fabric. Couching is much used in gold thread embroidery. Gold thread is couched in two distinct ways, one in general use at the present time, the other practised widely during the thirteenth and fourteenth centuries. The old method has an advantage over the new in that the couching thread is used on the under rather than the top side and is therefore protected so it does not break so easily, and if broken does not release the entire line as in the more modern method.

In the old method there is to all appearances a sort of satin stitch in gold thread, but on the underneath side and in parallel lines with the outer gold thread linen threads are run, a thread of gold being caught through at regular intervals. In the modern method the gold thread is usually couched down with silk thread and interesting color effects are often worked out.

CHENILLE AND RIBBON

We are compelled to realize now and then that there really is very little that is actually and genuinely new, but that at the best old styles, old arts, old decorations are merely brought up to date and perhaps improved upon.

Ribbon and chenille embroidery now in common use are by no means new. Chenille embroidery came into use during the latter half of the seventeenth century, and was still very much the fashion during the time of Marie Antoinette. In England it was first used to any extent about 1780.

Chenille floss has been improved with the passing of time, and designs and stitches that we consider more artistic than those of the seventeenth century have been evolved; but the idea itself is not twentieth century.

Ribbon embroidery was very much the fashion during the time of Louis Seize. It was called "Broderie de faveur," a lady's favor being a narrow ribbon. Some very beautiful designs were worked, delicate and interesting shading effects being sought after.

MORAVIAN EMBROIDERY

This is a type of embroidery justly famous for its detail and exquisite fineness of execution. The history of this embroidery is especially interesting. It actually originated in a religious community founded in 1722 at Herrnhut, Germany, by one, Count Zenzendorf.

It was a semi-monastic group of single men and single women who had great leanings to mission work. Finally forty-five of the brothers and an equal number of the sisters set sail for America and settled in Pennsylvania. Later they merged into two boarding schools, one for boys which was the nucleus of Lehigh University and another for girls at Bethlehem.

Under the directions of the sisters this was the birthplace of Moravian needlework. Flowers and pictures were the principal designs, and each completed piece was actually a work of art.

The materials were usually fine heavy satin and slack

twisted silk threads of the purest quality. Occasionally Eastern flosses were used. It was often hard to tell at a glance whether a piece of this Moravian work was embroidery or painting.

Ribbon embroideries were also made by the Moravians at Bethlehem. In designing the finer and more detailed pieces done in silk, elaborate biblical and historical scenes were frequently reproduced.

PETIT POINT EMBROIDERY

Petit Point or Tent stitch embroidery is very much of an old timer. Its earliest pronounced vogue, according to em-



A bit of Petit point embroidery designed as an inset for a silk handbag. Exquisitely fine as to workmanship and coloring.

broidery history, was during the time of James I. The embroidery is done by taking a single stitch over each crossing of the warp and woof thread of the material on which the

pattern is being embroidered. These close set rows of small slanting stitches form a flat even surface which is fine and very durable.

Interesting and varied designs are worked out in the Petit Point, and at a little distance the colorful and delicate Petit Point designs have the appearance of tapestry or painting. In fact dealers often refer to this embroidery as tapestry pictures, a term applied with equal inaccuracy to much of the old pieces of cross stitch embroidery. In the earlier Tent stitch or Petit Point, the ground was often worked in with silver thread and the pattern in gay colored silks.

PHILIPPINE EMBROIDERY

Philippine embroidery is a very fine embroidery done usually on sheer fine cotton but also on linen and silk, the handiwork of Philippine women.

The Philippines consist of about thirty islands forming an archipelago in the Southeast of Asia. To the East of the Islands lies the Pacific Ocean and the main way to the United States. Luzon is the best known of the Islands and on this island is situated the city of Manila.

For many years the Philippine women have been skilled with the needle, and the earliest commercialization of their skill was a sort of peddling of articles by the men of the family through the streets of Manila.

American business men and women sensed a future for the industry, and it has now been developed and large factories built where garments are not only embroidered but completed for shipment to the United States.

Philippine embroidery has proved an active rival of French embroidery, the two being quite similar.

SMOCKING

This type of handicraft, according to the best authorities, originated in England, and a peculiarity of this needlework as distinguished from other kinds of embroidery is that it can only be properly studied in connection with its original purpose, which was the decoration of the smock frock, from early days until recent times the distinctive garb of the English agricultural laborer.

The earliest smocks were very narrow garments with an opening at the neck just large enough for the head to be slipped through. The poorer classes wore smocks made of heavy, coarse linen. This thick, homely linen did not lend itself well to gathers necessary to let in a comfortable fullness, and some ingenious needlewoman undoubtedly conceived the idea of fastening down the gathers, with "smocking" as the result.

Smocking was most widely used, perhaps, during the twelfth and thirteenth centuries, but because of its combination of usefulness and beauty it has never wholly passed out of style, and is particularly adaptable to garments for children. The stitches used in smocking are few and simple, consisting principally of various adaptations of the stem stitch.

STUMP WORK

One of the earliest types of raised or "relief" embroidery was that known as *stump* or *stamp* work which made its appearance in England during the first half of the seventeenth century.

The high relief of the designs was due to a padding or stuffing of the different parts of the pattern. All sorts of mythical and allegorical scenes were reproduced. Silk and metal threads were used and pearls and colored beads fre-

quently enriched the design. Satin was the most favored fabric for the background, and horsehair, wool, tow and even bits of wood were used to raise the pattern.

Some of the very elaborate designs featured figures of men, women and children in the foreground, and the costumes of these pictured people were worked out in fine detail, bits of lace being worked into the costumes. Royal ladies and gentlemen often wore ermine trimmed garments, the ermine imitated by looped silken stitches clipped. Crowns of gold thread adorned their heads, and some embroiderers went so far as to use strands of real hair in developing the coiffures.

The work was striking and fantastic rather than beautiful, but was a forerunner of the raised or relief embroideries of the present day, many of which are so beautiful.

This work frequently appeared on decorative panels, screens, etc., but was also utilized for adorning articles of dress.

JEWELED EMBROIDERY

So-called "jeweled embroideries" are practically always in favor to a greater or less degree in the development of rich raiment for evening wear, and it is interesting to note that even this fancy is by no means a modern one.

During the seventeenth century it was a common practice to enrich embroideries with precious stones, great lords and ladies being often literally weighted down by their garments embroidered in gold thread and jewel encrusted. Stones of first quality were not always used, even in the olden days. Bright colored bits of stone and even tiny sections of looking glass were not infrequently pressed into service, according to history.

However, real gems were employed for those who could afford them, and Marie de Medici is reported as appearing

at a royal christening held in 1606 wearing a gown embroidered with 3200 pearls and 3000 diamonds!

Where the west used jewels in two and threes the east piled them on, utilizing them for house decorations as well as apparel, and history records a description of a jeweled carpet in a wealthy Persian home.

Comparatively few of these ancient jeweled embroideries are in existence today, the gold thread and precious stones being too great a temptation to would-be despoilers.

Rhinestones and other effective near-jewels are now pressed into service for embroidering nets, laces and other sheer fabrics favored for evening gowns, appearing also on satins, velvets, etc., the designs worked out being as conventional or bizarre as the fancy of the designer dictates.

In the early days of jeweled embroideries the goldsmith and jeweler played important roles, supplying the gold thread, the jewels and more often than not the design itself, this same design being perhaps copied from engraving done on metal.

PRINCIPAL LACE TERMS

Specific Information in Condensed Form for Easy Assimilation

Alençon (Point d').—Fine needle-point lace with the ground of double-twist thread in a semi-net effect. Usually worked with horsehair on the edges to give firmness to the cordonnet.

Allover.—All wide laces in which the pattern does not comprise entire widths, as in flouncings.

Angleterre (Point d').—Fine Brussels pillow lace, distinguished by a rib of raised and plaited threads worked in the lace.

Antique.—Hand-made pillow lace of heavy linen thread in a large, open, rectangular knotted mesh.

Antwerp.—Bobbin lace, resembling early Alençon. Shows a "pot"—that is, a vase or basket effect—in the design.

Appliqué.—Any lace in which the body and design are made separate.

Arabian or Arabe (Point d').—Coarse bobbin lace made in Belgium and France as well as Arabia. Shows a large, bold pattern cable edged, and is almost invariably in a deep écru tone.

Argentine.—Very similar to Alençon, the mesh being a trifle larger.

Arras.—Very strong, white, bobbin lace, somewhat resembling Mechlin. Distinguished by its light, single-thread ground.

Aurillac.—A bobbin lace which somewhat resembles Angleterre.

Ave Maria.—A narrow edging.

Baby Lace.—Light and simple edging made in England.

Battenberg.—Same as Renaissance.

Bayeux.—Bobbin lace, usually imitation of Spanish point. Also a black, rish lace, made in large pieces, for shawls, etc.

Binche.—Fine pillow lace, without cordonnet. Ground resembles a spider web with small dots.

Bisette.—Coarse, narrow French peasant lace in simple designs. Name often applied to cheap bordering laces.

Blonde.—Originally a bobbin lace made of unbleached silk, though now shown in black, white and colors. Made with two different sizes of thread; fine thread for ground, coarse for the design. Usually takes some floral form.

Bobbinet or Bobbin Lace.—Imitation of pillow lace. Made in England and France.

Bobbin Bone Point Lace.—Applied to laces having no regular ground or mesh, such as Renaissance.

Bourdon.—A machine lace made of both silk and cotton. Shows scroll-like patterns cable-edged on a regular mesh.

Bretonne.—Cheap narrow edging.

Brides.—Slender threads connecting different parts of pattern.

Bride Lace.—Laces with the pattern connected with brides. Same as bone point lace.

Brussels Net.—Plain net made originally in Brussels, but now produced in all lace manufacturing countries.

Brussels Pillow.—Fine pillow lace with the patterns joined together by little loops on their edges.

Brussels Point.—Shows an open pattern, made partly in open, partly in closed stitch, giving appearance of shading.

Carrickmacross.—Tiny Irish cambric drawnwork appliqué on net.

Cartisane.—Guipure or passementerie made with thin silk or gilt-covered strips of parchment.

Chantilly.—Pillow lace very similar to blonde. Made in both silk and cotton and usually seen in black.

Clumy.—Coarse-thread bobbin lace, made in both linen and cotton. Shows a close-stitch pattern darned on an open ground.

Craponne.—Cheap, stout thread furniture guipure.

Darned Lace.—Comprehensive term taking in all net effects with the pattern applied in needlework.

Dieppe.—A fine needle-point lace resembling Valenciennes.

Duchesse.—Pillow lace with fine net ground with the patterns in raised work, volants and the like.

Dutch Lace.—Practically a coarse Val.

English Point.—See Angleterre.

Escurial.—Heavy silk lace made in imitation of Rose point. Patterns outlined with cable edge.

Esprit (*Point d'*).—Dotted bobbinet with the dots either singly or in clusters.

Filet Lace.—Any lace made with a square mesh net.

Flemish Point.—Needle-point lace made in Flanders.

Footing.—Simple insertion of Brussels net from one to three inches in width.

Gaze (*Point de*).—Flemish point lace resembling point d'Alençon, though much softer, being without horsehair.

Gêne (*Point de*).—Openwork embroidery, made on a wool ground which is afterward eaten away by acid.

Genoa.—Heavy lace made of aloe fiber. Another name for macramé.

Gimp.—See Guipure.

Grammont.—White pillow lace used for shawls and the like. Black silk lace nearly resembling blonde.

Guipure.—Little fancy trimming of wire cord whipped round with silk or cotton threads, and the pattern stitched together.

Guipure d'Art.—Linen net upon which raised-on intersecting patterns are worked.

Guipure de Flandre.—Pillow made separate, flower connected by bars and brides.

Hand Embroidery.—Heavy point lace, usually of Plauen manufacture, with fancy floral or other figures embroidered on the design.

Honiton.—English bobbin lace, famed for the beauty of its designs. Sprays sometimes made separately, and then worked on a net—Honiton appliqué.

Honiton Guipure.—Large flower pattern lace on very open ground, the sprays held together with brides or bars.

Honiton Braid.—Narrow machine-made braid of ornamental oval figures connected by narrow bars.

Imitation Lace.—Term used to designate any machine-made lace as against hand-made.

Insertion.—Any narrow lace with a plain edge on either side that admits of its being inserted in a fabric.

Irish Crochet.—Heavy hand-made lace, remarkable for the beauty and distinctness of its patterns and the startling whiteness of the linen thread used in its manufacture.

Irish Point.—Hybrid combination of appliqué, cut-work and embroidery on net with, in the higher grades, elaborate needle stitching.

Knotted Lace.—Frequently referred to as knotting. Fancy weave of twisted and knotted threads in close imitation of some old hand laces.

Lille.—A French lace which somewhat resembles Mechlin. Shows a very clear, light ground, and is the most beautiful of all simple thread laces.

Limerick Lace.—A form of embroidery on net or muslin.

Luxeuil.—Laces of a stout, heavy nature.

Macramé.—Knotted hand-made lace, made of a very heavy cord. Shown in geometrical designs principally. Very popular in deep écru.

Maline.—Fine silk net. Sometimes also applied to Mechlin lace with a diamond mesh.

Maltese.—Coarse machine-made cotton lace, resembling torchon. Has no regular ground, patterns being usually connected with heavy stitch-work.

Mechlin.—Light pillow lace with the pattern outlined by a fine but very distinct thread or cord. Real Mechlin generally has the ground pattern woven together, the latter running largely to flowers, buds, etc.

Medici.—Special kind of torchon edging, with one edge scalloped.

Mélange.—Hand-made silk pillow lace, showing a combination of conventional Chantilly with Spanish designs.

Mexican Drawnwork.—Little round medallions either singly or in strips, the threads drawn to form a cart-wheel. Mexican and Teneriffe drawnwork practically the same. Machine imitations made in Nottingham, Calais and St. Gall.

Mignonette.—Light bobbin lace, made in narrow stripes. Resembles tulle.

Miracourt.—Sprig effects of bobbin lace applied on net ground.

Nanduly.—South American fiber lace, made by needle in small squares, which are afterward joined together.

Needle-Point Lace.—See Point Lace.

Normandy Lace.—See Valenciennes.

Nottingham.—General term, including all the machine-made laces turned out in that great lace-producing center of England.

Oriental Lace.—Really an embroidery, being produced on the

schiffli machine, the pattern being then either cut or eaten out. Also applied to point d'Arabe and certain filet effects.

Oyah Lace.—A crocheted guipure shown in ornate patterns.

Picots.—Infinitesimal loops or brides and other strands.

Pillow Lace (Bobbin Lace).—Made on a pillow with bobbins and pins. Machine-made imitations retain the name.

Plauen.—Applied to all laces emanating from that section and including imitations of nearly all point laces, which are embroidered on a wool ground, this being afterward dissolved in acid and the cotton or silk design left intact.

Point Lace.—Lace made by hand with needle and single thread. Needle point the same. Point d'Alençon, point de Venise, etc., are all variations of point lace and will be found classified under their initials.

Point Plat.—Point lace without raised design.

Point Kant.—Flemish pillow lace, with a net ground and the design running largely to "pot" effects—pot lace.

Renaissance.—Modern lace, made of narrow tape or braid formed into patterns, held together by brides, the brides forming subsidiary designs. Battenberg the same thing.

Repoussé.—Applied to the design, being a pattern that has the effect of being stamped in.

Rose Point.—See Venise.

Seaming Lace.—Narrow, openwork insertion.

Seville.—Variety of torchon.

Spanish Lace.—Comprehensive term. Convent-made, needle-point lace. Cut drawn-work effects, also convent-made. Needle-point lace in large squares. Black silk lace in floral designs.

Spanish Point.—Ancient variety of gold, silver and silk passementeries.

Swiss Lace.—Swiss-embroidered net in imitation of Brussels.

Tambour.—Variety of Limerick.

Tape Lace.—Hand-made needlelace, similar to Renaissance.

Thread Lace.—Made of linen thread, as distinguished from cotton and silk laces.

Torchon.—Coarse, open bobbin lace of stout but loosely twisted thread in very simple patterns. Much seen in imitations, usually in narrow widths.

Van Dyke Points.—Applied to laces with a border made on points.

Valenciennes.—Commonly called Val. Bobbin lace, seen mostly in cheap insertions in the form of narrow edgings.

Venetian Point.—Point de Venise. Needle-point lace in floral pattern, with the designs very close together and connected by brides ornamented with picots.

Youghal.—Needle-point lace of coarse thread, made exclusively in Ireland.

Ypres.—Bobbin lace, somewhat coarser than Val.

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